

Film Score Blogs [Blog # 47]

Saturday, November 24, 2012 at 9:22 am

I happen to be enjoying the rare occurrence of having the long weekend (Friday thru Sunday) from work after the Thanksgiving Holiday on Thursday (this year it was November 22—coincidentally my wife's birthday as well). Earlier this week I finished my newest Chord Profile (#9 *Prince of Players*) that is 80 pages in length. And weeks earlier I finished my newest rundown—Tiomkin's *The War Wagon* that runs 55 pages. Tiomkin scores are always much more involved to do a rundown on (and harder to do) than a Herrmann score in most cases. Also you never really know from the full score which instruments exactly were used in the final version of the score recorded for the screen. This is true for *The War Wagon* in several cases at least. For instance, certain strings and trumpets *written* in the beginning bars of the Main Title were not actually used in the final take in the recording sessions. And you would not necessarily catch the deletions in the Parts unless someone physically crossed out the specific bar or bars. Normally, however, I do not bother with the Parts of a score unless the full score cannot be found. It appeared Tiomkin's practice was to be quite busy and layered with his music and then would decide later in the recording sessions that certain layerings/instruments would be deleted if he didn't like what he was hearing in the first take. With Herrmann, however, 99% of the time what you see on the full score is what you hear on the screen. There was no experimentation involved at that stage. He knew what he wanted and did not make his music needlessly busy and multi-layered in most cases. But I miss Tiomkin's music. Whenever I watched a "new" (whether long ago on the big screen or later on television) I looked forward to hearing at least a few cues that grabbed by attention immediately. This occurred in *The War Wagon*, for instance, with the "Top O' the Rocks" cue (Reel 9/4). This occurred on Turner Classic Movies when it showed Tiomkin's *55 Days at Peking* several months ago because I never seen most of the movie before (such as the Intermission music). Tiomkin never failed to satisfy with at least a few exceptional cues.

Now: There is a new Miklos Rozsa recording that just came out late last month:

http://www.screenarchives.com/title_detail.cfm/ID/22193/QUO-VADIS-2CD/

<http://www.tadlowmusic.com/2012/10/quo-vadis/>

<http://www.youtube.com/watch?v=V-P9OTinw88>

<http://miklosrozsza.yuku.com/topic/1339/QUO-VADIS>

Leigh Phillips did the score reconstruction. He talks about it briefly in his Twitter page:

<https://twitter.com/PhantasmaMusica>

He also did quite admirable arrangements of other music, samples given on his site below:

<http://soundcloud.com/leighphillipsmusic/tracks>

Speaking of Twitter, I created my own Twitter page on October 4th:

<https://twitter.com/filmscorerundown>

For the first two or three weeks I managed to post tweets every day (multiple tweets per day at periods) but lately I've been too busy to tweet—working on my projects, especially lately with the *Prince of Players* chord profile, busy with overtime at work, and so on. I believe it was last January I started YouTube Film Score Rundowns (at this writing 9,317 views). Yesterday I finally made public my three *A Christmas Carol* music videos (music by Herrmann). I uploaded them some months earlier but waited until the start of the Holiday season with Thanksgiving to change from “private” to “public” status:

Part I:

<http://www.youtube.com/watch?v=8EGp4V3VFEw&feature=plcp>

Part II:

<http://www.youtube.com/watch?v=RamyLMhR-X8&feature=plcp>

Part III:

<http://www.youtube.com/watch?v=CdPOzNKVvIA&feature=plcp>

Quite rare music of the delightful “light” and almost ballet-like nature but with some dark moments with Marley involved. I do not know what I will upload next on YouTube but that will wait until the start of the New Year. By then Sarah should be back from her sabbatical and will update this Film Score Rundowns site with my *Prince of Players*, *The War Wagon*, this newest Blog # 47, announcing my new Twitter page, and whatever else. To tell you the truth, I do not know if I will even be writing new rundowns anymore. Perhaps I'll just write some blogs, maybe a new Herrmann Chord Profile....not sure yet.... Have Jacques on my lap right now as I type (11:04 am), one of my orange-white cats....I plan to keep working at the USPS thru 2013 and just *may* retire after 28 ½ years right after Martin Luther King week late January 2014 (I usually take that week off on vacation). Starting January 1, 2014 the government will give 100% credit for unused sick leave (credited towards retirement, not a cash payout!). Right now it is only 50% credit. Theoretically I can work until late June 2015 to retire and then turn 65 on July 1, get Medicare, pension, but wait until July or August the next year and then start collecting on Social Security. Once retired I'll finally be free of punching in to work and devote full time to creative projects such as my own personal composing. According to Vedic astrology my “Golden Years” will be during at least the early retirement when it is the Mercury dasa period from 2018 into May 2033.

Yesterday was Black Friday (day after Thanksgiving) that traditionally means fantastic bargains at stores, including Internet stores. Yesterday at the WBShop.com (specifically Warner Archive) I took advantage of the 5 videos for \$50 (or 10 for \$100). I purchased four Max Steiner-scored pics: *King Richard & the Crusaders*, *The Hanging Tree*, *Voice of the Turtle*, *John Paul Jones*. My fifth choice was *The Night Digger*, music by Bernard Herrmann. Shipping is free with standard delivery but the tax was \$4.40. Here are a few links:

<http://www.wbshop.com/product/voice+of+the+turtle+the+1000190554.do?sortby=ourPicks&from=fn>

<http://www.wbshop.com/product/king+richard+and+the+crusaders+1000354073.do?sortby=ourPicks&from=fn#.UFx1Xa7YFDk>

[resume 7:19 pm Saturday]:

Dan Parr (a leading, active proponent of Herrmann's music, especially performances) sent me this afternoon two audio clips: one of the *Jane Eyre* End Title and the music inserted at the end of Orson Welles' *War of the Worlds* broadcast. The beginning bars of the WOTW music is definitely the same as the *Jane Eyre* ending title, Bars 88-89 certainly and maybe into Bar 90 but it appears Bars 88-9 were repeated in the WOTW version, then the last part of the music is not in the *Jane Eyre* "Finale." The tonality appears at first sight to be F maj 7th (F/A/C/E). Violins I and piccolo play Line 3 E rinforzando-marked half note to F rinforzando quarter note in 3/4 time with that quarter note tied to quarter note next bar to C-C tenuto quarter notes to (Bar 90) E rinforzando quarter note to E half note. Too bad I didn't catch this when I did the Self-Borrowing paper but at the time I figured there was absolutely no music for WOTW originally music by Herrmann (there wasn't)—except that at the very end of the show music was spliced in from another show. I'll try to find the actual source of the music that was later self-borrowed by Herrmann for the *Jane Eyre* Finale. I sent the files to Jim Doherty, a Herrmann expert. Maybe he happens to know it already (that'll save me time and effort ! :)

Incidentally, Dan Parr created highly interesting arrangements of Herrmann's works in a performance in Toronto, Canada, titled "Herrmannthology." Here is a YouTube excerpt showing the actual (albeit reduced) orchestra performing:

<http://www.youtube.com/watch?v=os2ae9Ib21c&feature=channel&list=UL>

The full performance (no orchestra shown but scenes of the various movies presented) is offered here:

<http://www.youtube.com/watch?v=kDQEZlJh7p4&feature=relmfu>

I am looking forward to more of Parr's offerings on Herrmann in the near future! I discussed this Herrmannthology montage music work in a few of my Talking Herrmann posts (see below somewhere).

I noticed that the E.W. Korngold Forums were viciously spammed some weeks ago (still going on)—about 38 pages of awful intrusiveness from middle Europe or Russia or ???

<http://korngold-society.org/phpBB3/viewforum.php?f=5>

So far nothing has been done about it. The site got sucker-punched. I'll contact korngold-society.org about it...yes, I received a reply from one of the site facilitators. His skills do not cover this specific area so it was delegated to someone else to handle. This problem happened before.

Season Six of *Gunsmoke* (Sept 2 1960 thru June 17, 1961) is now officially available on dvd on two sets:

http://www.amazon.com/Gunsmoke-Sixth-Season-Vol-1/dp/B0083TUEDS/ref=sr_1_1?s=movies-tv&ie=UTF8&qid=1353863806&sr=1-1&keywords=Gunsmoke+6th+season

http://www.amazon.com/Gunsmoke-Sixth-Season-Vol-2/dp/B008OIQZ36/ref=sr_1_2?s=movies-tv&ie=UTF8&qid=1353863806&sr=1-2&keywords=Gunsmoke+6th+season

Tomorrow (Cyber Monday) might offer them at a greatly reduced price (I hope)—but not necessarily a special deal from Amazon (maybe DeepDiscount). I'll purchase them if there is a terrific sale. Reason: In this last half-hour season (Season Seven went to hour-length episodes but kept black & white), Herrmann wrote three original scores. "Kitty Shot" is the most notable of the three. Besides that other great composers wrote original scores for that season. Jerry Goldsmith did an excellent score for "The Blacksmith" episode starring George Kennedy. He also scored "Love Thy Neighbor" for that season. Jerome Moross did "Stolen Horses" while Leonard Rosenman did "The Imposter." Lyn Murray did the opening episode, "Friend's Pay-Off" as well as "Unloaded Gun." Fred Steiner did at least three episodes, and William Lava wrote "Little Girl." Nathan Scott, Lucien Moraweck, Hatch, and Rene Garriguenc also contributed in this music-rich season.

Season 7 (start of the hour-long episodes) will also be available December 11 (volume 1) followed on February 5, 2013. There were terrific episodes in that 7th season, and very good music. Fred Steiner's "The Squaw" (airdate 11-11-61) is outstanding. His "A Man a Day" is quite episode (both for the music and the episode itself). Steiner in the late season did a quite excellent "Cale." Fred did even more episodes that season. Leonard Nimoy is in that one. "Chesterland" was a fun episode (but only stock music). Leith Stevens did "The Do-Badder." When the hour episodes were shown on Encore Westerns Channel long ago I recorded all of them (and kept the ones I really like) so I may not purchase the dvds (but we'll see!).

Speaking of Fred Steiner, here is an interesting interview:

<http://www.emmytvlegends.org/interviews/people/fred-steiner>

I heard from someone that he had fell in his late years and hit his head. Affected his mobility or balance or something. I thought maybe that he had some stage of dementia due to old age. Unlike Raksin in his old age, I never really heard of Steiner's activities (if any). I felt that he completely retired or was sick or whatever. There still is a Fred Steiner Facebook page:

<http://www.facebook.com/fredsteinermusic?sk=wall&filter=12>

[8:57 pm Sunday] Yes, Jim Doherty verified that over a month before "War of the Worlds" was broadcast, that *Jane Eyre* "Finale" ending I described for WOTW was heard in Herrmann's score for a *Columbia Workshop* broadcast of "Outward Bound" airdated 9-15-38 (an original Herrmann score). Unfortunately I do not have much of "Outward Bound"—certainly not the Finale, so I cannot provide added information on the music. As for the final few bars of music of that WOTW ending, Jim does not know where that came from.

[Thursday, November 29, 2012 at 9:28 pm]: Since the last entry I found some of my old Self-Borrowing music notes on "Outward Bound" tied to *Jane Eyre*. I found Bars 92 thru 98 that is essentially the same music as was given at the end of that WotW but without the timp and gliss harp, etc. I assumed this earlier portion of "Outward Bound" would be somewhere in the show but after hearing it last evening, it's not there! Was it cut from the final edit of the show or ??? And someone re-looped about two bars of the music. Etc. Methinks I'm not going to worry about it anymore. It's a minor (and somewhat annoying) matter or mystery. I certainly wouldn't waste my time doing more research on it or writing a short paper on it!

Some musicologists and other folk seem to be interested in the so-called "Hollywood Cadence"—a theory I believe was introduced by Steven Laitz in "The Complete Musician" (but not sure about that right now). Supposedly it was prevalent in the "old" Hollywood-studio era, Bare bones it is either a cadence that goes from a half-diminished seventh to a major chord (maybe sometimes a major 7th) or a major to a half-dim. Usually it would end in a major tonic (much more simplified than a major 7th or muddying the tonal waters with something else). The minor tonic is not part of the formula—has to be a major tonic. In a three-part fashion it can be major to half-dim to major, probably with inversions involved. Of course it could conceivably involve the I-ivadd6-I—the minor 6th chord since the same notes are involved. For instance, C# half-dim 7th is C#/E/G/B whereas the min6th version is E min6 (E/G/B/C#). In my research one author suggests the bVI-bVII-I sequence as the so-called Hollywood Cadence—for example, Ab major to Bb maj to C major. Nice closure here. The age-old plagal cadence is famous with a pretty solid closure or cadence (eg., Give Me That Old Time "A-MEN"!). But overall I think the Hollywood Cadence would be the simple half-dim 7th (or min6th) to a simple major chord for best effect. For example, G/Bb/D/E to F#/A/D/F# sounds quite bright & strong to me in its closure, or E/G/Bb/D to D/F#/A/D.

Anyway I tried to find a bunch of examples but only came up with a few! The Rifleman Theme by Herschel Burke Gilbert is a clear & definite example of the Hollywood Cadence. He even marked the chords for the Guitar. We find D Dominant 7th (D/F#/A/C) half note chord to D half-dim 7th (D/F/Ab/C) half note chord to (Bar 29) G major (G/B/D) whole note chord. Another one I found is by Max Steiner--the Main Title to *Band of Angels* Bars 4-5: E half-dim 7th to A major. In the original cut, the full orchestra only goes thru Bar 5 anyway with the segue to the awfully ripe chorus!

I even found a few very rare example from Herrmann:

“The Olympic Games” R3M2 *Allegro vivace* in 12/8 time. Pages 23-25. Track #7.
 Dvd location: start of Chapter 8.

Bar 1 = D# half-dim 7th (D#/F#/A/C#)

“C” trumpets play *sff* the Olympics fanfare for three bars. Trumpets bottom staff (IV-V-VI) play Line 1 D#/F#/A dotted quarter notes tied to quarter notes to stand alone 8ths to two figures of triplet 8ths (each figure of three 8th chords tied by a crossbeam). Trumpets top staff play Line 2 C#/D#/F# notes in that pattern.

Bar 2 = A maj (A/C#/E) to D# half-dim 7th to A maj to D# half-dim 7th

Trumpets play middle C#/E/A/Line 2 C#/E/A quarter notes to 8th notes to D#/F#/A/C#/D#/F# *rinforzando* dotted quarter notes (repeat this pattern in this bar).

Bar 3 = C# maj (C#/E#/G#)

Trumpets conclude the passage on Lines 1 and 2 C#/E#/G# dotted half notes held fermata and tied to quarter notes and tied to 8th notes *rinforzando* (followed by a quarter rest). Two snare drums here sound *sff* a dotted half note trill (notated on the top space of the staff) tied to dotted quarter note and then sounds (un-tied) an 8th note (followed by a quarter rest).

Bar 4 = D# half-dim 7th (:08)

Bar 5 = A maj to D# half-dim 7th to C# maj

The Pos repeat the first half of Bar 2 and then play small octave C#/E#/G#/Line 2 C#/E#/G# dotted quarter notes held fermata and tied to 8th notes (but sounded *rinforzando*), followed by a quarter rest. At the end of this bar, all eight horns play *ff* small octave A [written Line 1 E] 8th note legato up to (Bar 6) F quarter note (etc).

“Medea’s Flower” R9M3 21 bars, page 95. 4/2 time signature. Not on cd.
 Dvd location: Chapter 22 starting at 3:16.

Bar 1 = N/A.

The solo horn plays *espr p* < Line 1 D [written A] half note.

Bar 2 = D maj (D/F#/A)

Pos play D/A/D tied whole notes while the horn plays the G# half note on the first beat to the F# whole note (establishing the D maj sound). Specifically, horn I plays G# [written Line 2 D#] half note to F# [written C#] whole note decrescendo down to D [written A] crescendo half note. Two bass clarinets play small octave D whole note tied to whole note. Pos play *p* > small octave D/A/Line 1 D whole notes tied to whole notes.

Bar 3 = G# half-dim 7th (G#/B/D/F#)

The horn repeats the previous bar. The bass clarinets play small octave B [written middle C#] whole note tied to whole note. Pos play F#/G#/Line 1 D whole notes tied to whole notes.

Bar 4 = D maj (D/F#/A) to G# half-dim 7th

Frankly, however, based on the dismal low percentage of what I have already researched, it does not look promising to find a lot of Hollywood Cadences from a variety of composers. You will find occasional instances here & there but the percentage is quite low (based on my initial research). Of course one must be--if you are going to be scientific about it--truly thorough and labor thru a mass of scores--and even diehard musicologists with a specific point to prove will find the task quite daunting. Like a big old Hollywood production, it will be years in the making! Slow, plodding, meticulous searching--and realistically it would probably not be worth the effort!

Hollywood Cadence is a cute phrase. It certainly *sounds* good or interesting—like when someone announced in a book about the so-called "Hitchcock Chord" But no thorough reality-testing was ever applied, no credible sampling base, just some random examples only to "prove" one's cute theory.

[Monday, December 03, 2012 at 4:07 pm] :

Happens to be my day off today. Rained when I woke up at eight this morning but started to clear up around 9 am. It's been cloudy since Thursday, rained all day at work on Friday, rained mildly on Saturday at work between noon and 1:30 pm. Saturday afternoon after I rushed back home at 4:30 pm we rushed to the local brewery for beer and tomato bisque soup. Then we walked down to watch the annual Christmas Parade. Fortunately it did not rain until after 8 pm mildly but by then we had already arrived home. Rained in the afternoon and evening on Sunday. There was a "Pineapple Express" going on these last several days but fortunately most of it went to the north around San Francisco. We only got the tail end. Altogether it only rained about an inch or inch & a half during these last several days. 66 degrees right now. No more rain for Southern California for the rest of the week since high pressure is starting to build here.

After an absence for a few weeks from my Twitter page (due to personal projects for my next FSR update) I started last evening to add entries to FSR Twitter. Basically I was making general statements on music related to FOH (Force Of Habit), Herrmann's style of music, and so on.

<https://twitter.com/filmscorerundown>

Jazz Theme #3 or Street Moods in Jazz by Rene Garriguenc on YouTube:

<http://www.youtube.com/watch?v=ccxwtdp0eW8>

Trying a new file service that is free:

<https://www.dropbox.com/tour>

So far, so good.....

7-13-12:

Talking Herrmann: Wagner's RING & Herrmann

Reply by: Bill Wrobel

<http://img807.imageshack.us/img807/778/willferrell200802280355.jpg>

"Surely you jest?"

Surely you jest if you say the chords and orchestration are as important as the definable theme (thematic material or "melody") itself?

When Monty Norman sued over the "James Bond Theme" (claiming he wrote the popular theme originally, not John Barry), he didn't go to the judge, and say, "Judge, John Barry stole my orchestration!" He didn't state to the jury, "Ladies and gentlemen of the jury, John Barry stole my chords!"

<http://img209.imageshack.us/img209/5404/willferrell2.jpg>

No. Monty Norman said, in effect, "My theme was stolen!" This is the melody even non-musicians on the jury can recognize and hum or whistle.

<http://www.jollinger.com/barry/lawsuit.htm>

The same happened with the famous Dragnet theme lawsuit of Rozsa against Walter Schumann (Schumann lost here, while Norman won in the other lawsuit).

http://www.whosampled.com/sample/view/155046/Mikl%C3%B3s%20R%C3%B3zsa%20and%20Walter%20Schumann-Dragnet%20Theme_Mikl%C3%B3s%20R%C3%B3zsa-Main%20Title/

The essence of a musical piece (most music, especially in terms of songs and in terms of melodies) is the basic thematic construct. The chords are secondary--they can change the key. Even the rhythm can be changed or adjusted. Sometimes it is quite integral but nevertheless the basic identifiable portion of the music is the "tune" or "melody" or lyric, etc. That (the basic thematic construction) is the substance of any lawsuit in the matter. For thematic development in a different scene in a movie, say, the basic theme is still there and identifiable clearly, but the harmony may be changed to fit the new scene--say, B minor 7th for a sad, melancholy or even tragic scene. But the Main Title may've been an upbeat major 7th or Dominant 7th, or whatever is chosen from the palette of harmonies. But the theme is still the same theme.

There is no Wagner Fate theme used and borrowed by Herrmann for Vertigo. Whether he used the same harmonies and semitone progression is a different, secondary matter--secondary consideration. I haven't examined this claim to see if they are exactly the same, but it doesn't really interest me because I tend to focus on the basic identifiable musical theme or construct. If Herrmann paid homage to Wagner there, then fine. Bully for Herrmann (I guess). But it doesn't mean it is really the Fate motif.

I can write a melody and think it is original but it really is Steiner's Tara Theme from Gone With The Wind. Let's pretend I never saw that movie and otherwise never heard the music--except in passing that slipped into my personal subconscious. I can have totally different harmonies and rhythms and orchestrations, but people will still hear the Tara Theme. I thought it was an original theme. It sounded really cool and majestic. But maybe I simply "picked it up" from the collective unconsciousness or something.

At any rate, you deserve great credit for picking up any subtle or sophisticated similarities between Wagner and Herrmann in this case, Stan. Kudos for you. That was your focus of significances. I picked other significances that seem more important to me. Different strokes for different folks!

talkingherrmann mailing list

Sunday, July 29, 2012:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

Three new CBS-Herrmann music videos:

INDIAN ROMANCE (Indian Suite):

<http://www.youtube.com/watch?v=Wr98CSBwti4&feature=plcp>

BAD MAN (Western Suite):

<http://www.youtube.com/watch?v=8SpY7SZt57w&feature=plcp>

SHADOWS (Western Suite):

<http://www.youtube.com/watch?v=tgeSb88rq8w&feature=plcp>

Enjoy!

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://img19.imageshack.us/img19/1569/img0018xl.jpg>

<http://img687.imageshack.us/img687/4200/img0019cwj.jpg>

<http://img209.imageshack.us/img209/3021/img0020qlx.jpg>

talkingherrmann mailing list

Talking Herrmann: Have New Recordings Ground to a Halt?

Reply by: Bill Wrobel

quote

quote: Douglass Fake at Intrada had planned a new recording of "The Bride Wore Black" in 2011 to coincide with Herrmann's centenary, but was unable to proceed because someone called Christopher Husted failed to deliver the scores and parts as promised.

??????

Seubert is the point man at UCSB where the Herrmann scores are safely domiciled, not Husted anymore (for many years). Moreover, Husted was ousted from his position at the Herrmann Estate, but that Estate would not have legal clearance over the movie scores owned by the Studios respective to their individual scores. Perhaps he had already made copies of the scores for his collection, I don't know, but nevertheless the person to contact would be Seubert at UCSB--especially if Fake had already gotten permission from the Studio or Entity that now owns the rights to the score mentioned, and then asked Seubert to please xerox it for him with the permission letter sent to him.

So why do you presume Husted had anything to do with the halting of that proposed recording? As just stated, the proper or legitimate channel(s) would've been the Studio and then Seubert.....

talkingherrmann mailing list

7-30-12:

Talking Herrmann: Wagner's RING & Herrmann
Reply by: Bill Wrobel

quote:

quote: It isn't just a question of contrary motion among voice parts but, rather, the idea of contrary motion of two voice parts over very many measures. That's a unique structure into which a composer can place whatever figuration s/he deems appropriate. It's almost like a conceit in a poem.

SH

??????

Not sure what you are talking about or referencing, Steve, specifically speaking. You were making a general statement here that may indeed be valid but without showing us what you are referring to (exact score section, bars, pages, etc) I'm afraid I cannot comment. You may know what you are referring to exactly but you have not yet successfully communicated that simply to us (to me, at least)--if indeed you were addressing your comment to me. Even there you did not mention a name. And I cannot

fathom your last statement, "It's almost like a conceit in a poem." Is this a referencing to Shakespeare's Sonnet 18 ("Shall I compare thee to a Wagner opera ") ????:)

talkingherrmann mailing list

Talking Herrmann: Forbidden Planet
Reply by: Bill Wrobel

Stan is too ray-blasting hard on the movie, in my opinion, especially on a first impression review (and presumably not watched on the cinematic big screen as I viewed it first as a six-year old kid and later as a young adult a few more times). While it is certainly not a masterpiece, as stated in an earlier reply, it is nevertheless quite impressive. Occasional juvenile writing/stereotyped human characterizations/poor acting aside, it still deserves a "classic" status.

Remember the central inner focus of Forbidden Planet is not humanity--it is the super-advanced Krell civilization that succeeded in achieving creation without instrumentality. So the film did not really need more humanity. It is, in certain terms, a projection of intelligent self-conscious beings like humans but more like the mind expanded into infinity. But the writers over-layed this pretentious Freudian nonsense. Most of Freud's ideas were indeed nonsense--a focus on Man's hidden evil or un-integrated baser emotions--similar, in comparison, to the evil or "sinful" self preached by most of the religions, especially the Catholic Church and other ultra-conservative religious institutions and also fringe groups that claim we must be "saved" or redeemed by a Jesus or whatever. It is quite doubtful that "advanced" beings like the Krell would've even reached as far as they did without first destroying themselves long before they reach "creation without instrumentality." If you want to bring in Star Trek then I propose a better expression of advanced beings portrayed in a movie or tv story would be that near-end Season One episode ("Errand of Mercy"??) when the Federation and the Klingons try to out-manuever each other in winning over "simple" (translation: inferior) people on a planet--only to find out in the end that these native people were actually camouflaged as physical beings for the sakes of the intruders. Actually they were infinitely advanced and peaceful. They had integrated their "baser" emotions long before they were able to achieve creation without instrumentality!

At any rate, Freudian philosophy was still strong in the Fifties until the later far more "humanistic" practices started to make greater sway in the mental health field. So it doesn't surprise me that this movie was a product of its time (quite dated). The story needs a major rewrite now! Nevertheless, I was still quite impressed by the visuals. There were a ton of excellent "freeze-frame" moments, including the Krell planet paintings integrated into the process shots, the Creature from the Id effects, etc. That feature of the movie deserves a five-star rating, while others aspects of the product deserve only a two and three-star rating. The five-star aspects of the movie were so exceptional and

noteworthy that I am willing to be forgiving of the "baser" features of the film that erupted at times like the Creature from the ID (like Monster from the IDiot juvenile writer!

talkingherrmann mailing list

August 10, 2012:

Talking Herrmann: Twisted Nerve

Reply by: Bill Wrobel

I see that the complete movie of Twisted Nerve is on YouTube:

<http://www.youtube.com/watch?v=CVcXmbLLb0U&feature=related>

In one of the images above (I'll duplicate it immediately below with the timings), cue X (4M1) shows Georgie at the guest home door in the rain. This is located at 27:32. The written cue (my hand-copy) below this is cue XI located at 31:28 when Susan (Hayley Mills) calls after him, "Georgie! Come on back!"

The next image cue XIV when Georgie is lawn mowing, located at 36:25 on YouTube.

<http://img269.imageshack.us/img269/7821/img0020dm.jpg>

{Image <http://img269.imageshack.us/img269/7821/img0020dm.jpg>

<http://img404.imageshack.us/img404/4923/img0021tv.jpg>

{Image <http://img404.imageshack.us/img404/4923/img0021tv.jpg>

The final image is cue XV when Georgie is in bed reading, located at 38:00.

<http://img215.imageshack.us/img215/7507/img0022fg.jpg>

{Image <http://img215.imageshack.us/img215/7507/img0022fg.jpg>

talkingherrmann mailing list

talkingherrmann@uib.no

<http://mailman.uib.no/listinfo/talkingherrmann>

8-11-12:

Talking Herrmann: Twisted Nerve
Reply by: Bill Wrobel

quote:

quote: This film is available on DVD so perhaps it would be preferable to direct links to that, rather than to bootlegs on youtube!!

Ah, two exclamation points in your statements (!! :) Perhaps you are The Man in the Know on this specific case??

Whether it is bootleg or not here, I personally do not know. In the past it was not available, and now is. It was not taken off by YouTube, so I don't know. I just happened to find it last evening, and quite easily.

My FSR YouTube site has CBS audio and images but is THAT a bootleg site, Doug, because it is not my music? No. I have permission. As for that Twisted Nerve site, I assume it does or perhaps, since it is a Brit film with different copyright standards than the USA, this relatively obscure movie went into public domain, or ????

At any rate, as you indirectly assumed, I am not aware of the film's present status, or the nature of the special performance on YouTube or not. Perhaps you can direct us to other YouTube sites that are bootlegs, and inform us...

talkingherrmann mailing list

Talking Herrmann: Twisted Nerve
Reply by: Bill Wrobel

This site suggests at least (if not confirmed) that Twisted Nerve went public domain:

http://publicdomaintube.org/search_result.php?query=TWISTED+NERVE&type=videos

I could have suggested this site instead of YouTube but since I am of course involved with YouTube because of my site (and searches) I just instinctively used that link. I just assumed it was public domain now--but maybe it isn't. I don't know for sure. I haven't the extra time to do research on it.

Beneath the 12 Mile Reef is public domain, as I understand it. IMDB and other sites state so:

<http://www.imdb.com/title/tt0045551/trivia>

And of course Bernard Herrmann wrote the score....

Bootlegging is done far more easily this last decade or more because of personal computers and current fast drives, streaming, etc. But it was done back in the old LP days. I bought these bootlegs at legit record stores back in the Sixties & Seventies. Who was to know they were legit or not? Back then it was a rare treat to find obscure Herrmann available, so naturally people bought these records at the legit stores. I believe one in West Hollywood or somewhere was Aarons??? Not sure of the name now.

Anyway, I do not like obvious bootlegging such is quite evident in blatant bootleg sites like pianofiles.com. Somehow even my own research got there. But I'm not going to get emotionally irritated by it as a general principle. Human nature being such as it is, these people are not going to want to spend money on something (or spend incalculable research time and investment on scores, etc) if they can get it for free! As Onyabirri just replied, quoting here: "This is reality. Get used to it." And obviously, in terms of plain common sense, they are certainly not going to spend money on a dvd for a public domain movie if they can view it and download it for free on YouTube, say.

As far as the cd soundtrack community is concerned (especially the brand new recordings), I would certainly gather that they would be rightly annoyed. I suppose the idea is to make enough profit so as to continue creating more recordings for people to enjoy. They love what they do and want to share what they love. But bootleggers also love to share what they enjoy! Or friends may burn cds (or send computer files) for friends, hence no need for those friends & acquaintances to purchase the physical cd from SAE or directly from the source. It makes me wonder if the soundtrack producing days-- new recordings-- (physical cds) are soon going to be going the way of the dinosaur (extinction). I don't think any cd producer is rich and does it with no concern for profit! Personally speaking, if I won the lotto, I would pay these guys (like Tribute/MMM/Markus/Kevin, etc) to assemble the best orchestras and technical people to produce music that I want--like more Steiner, more Herrmann, etc. I would not care if they "sold well" or "profitably" (for instance, Steiner's The Lion & the Horse). I just want them available. probably, with my attitude & sentiment of free education, I would probably just make them freely available (sort of like the IMSLP site). I get the permissions, pay Warner Bros. (or whomever) what they want initially, then make it freely available after, say, the first year. Maybe immediately!(And bootleggers will not need to bootleg since it will be freely available anyway! :) But...I haven't won the lotto....Maybe the Koch brothers would be interested in this idea instead of wasting money on tax-dodger Romney and Ryan!

talkingherrmann mailing list

8-12-12:

Talking Herrmann: Twisted Nerve

Reply by: Bill Wrobel

<http://owni.eu/2012/03/21/artists-against-copyright-intellectual-property/>

<http://www.culturelink.org/news/members/2005/members2005-011.html>

<http://praxeology.net/anticopyright.htm>

<http://www.theatlanticwire.com/entertainment/2011/08/animated-argument-against-copyright-law/41639/>

Etc., etc., etc.....

talkingherrmann mailing list

Talking Herrmann: Twisted Nerve

Reply by: Bill Wrobel

My own quote from an earlier post:

quote: It makes me wonder if the soundtrack producing days--new recordings--(physical cds) are soon going to be going the way of the dinosaur (extinction).

Well, this morning on the FSM forum, John Morgan gave a sort of confirmation of this assessment regarding the Tribute label:

<http://www.filmscoremonthly.com/board/posts.cfm?threadID=90906&forumID=1&archive=0>

Who is next?.....

talkingherrmann mailing list

8-13-12:

Talking Herrmann: Twisted Nerve

Reply by: Bill Wrobel

quote:

quote: Twisted Nerve is not in public domain... The film is owned by Canal+ and the music rights are with the Herrmann Estate.

Thanks, Guenther, for the info.

Perhaps you, since you are in the business, can write an essay for the Herrmann Society about who owns what regarding all the Herrmann film scores (maybe including tv), and the films themselves, why some films (such as Beneath the 12 Mile Reef went Public Domain), seemingly well before the Copyright initial duration, etc. It would be a fascinating read, perhaps even a definitive reference source (I don't believe there is such a clear reference anywhere right at the moment).

For instance your very brief statement begs many questions:

-Why are the music rights now held by the Herrmann Estate? Didn't Herrmann sign a standard Work For Hire (WFH) agreement for the creative work. If so (customary, as Herrmann did for CBS, 20th Century Fox, Warner Bros., etc), all of his rights to his creative work (score) would belong to the copyright holder--originally to the Production Company that hired him. That production company is the copyright owner ("author"), legally speaking, according to Title 17 of the Copyright Code. But since this is a Brit production, perhaps there is no such similar "work for hire" agreement?? If not (seems irregular), what did Herrmann's contract stipulate? How did he (and ultimately the Herrmann Estate for the future) give away, and for how long, and what did he keep? I would think British copyright law would have a more-or-less similar situation (work-for-hire, in effect). Another complication: Herrmann wasn't in a British PRO but an American one (he left Ascap in a lawsuit and went to BMI). Since Twisted Nerve was financed and produced by the Boulting brothers and British Lion, how did StudioCanal later retain the rights? Etc. Since StudioCanal bought the old company legally, wouldn't they NOW also retain the rights to the music? For instance, Columbia went ownership changes over the years (Sony, etc) but retained music ownership rights as well....unless there was a change in the wording so that THAT ownership was transferred to the "publisher" for that specific film score. Moreover, exactly name all the film titles that the Herrmann Estate now owns?

At any rate, once again, it would be a fascinating & instructive read.

talkingherrmann mailing list

8-15-12:

Talking Herrmann: Twisted Nerve
Reply by: Bill Wrobel

Ah, Guenther, I see that you are far more involved in the Herrmann Estate than I thought:

<http://www.unitedimg.com/>

<http://www.unitedimg.com/about>

I see also that Glen Aitken, British film music restoration authority, is a partner also. I wonder if he ever in his research circles come upon the location of the written music composed by several excellent Brit composers such as Jack Beaver and Ronald Hanmer?? Are they held in a University somewhere or ???

In Talking Herrmann, as you may remember, we discussed the old The Adventures of Superman series on television in the early Fifties. I also discussed it in great detail in my FSR blogs. I particularly enjoyed the music from the second season which featured cues from several British composers, licensed by Paxton Publishers and also Francis, Day & Hunter. Some of those cues were quite Herrmannesque!

These include:

"Crime Doesn't Pay" by Jack Beaver.

"Eerie Night" by F.G. Charrosin.

"Tell Tale Heart" by John Foulds.

"Menace" by Ronald Hanmer.

"World of Tomorrow" by Jack Beaver.

etc.

It would be quite a relief to know if those written scores survived, and if they are safely being held in some archive that researchers such as myself can study. I don't know if Glen visits this Talking Herrmann site, but if he does, it would be terrific if he might chime in here if has clues about the whereabouts of these wonderful cues.

Thanks.

talkingherrmann mailing list

10-4-12:

Talking Herrmann: FilmScoreRundowns@Twitter

New topic by: Bill Wrobel

<https://twitter.com/filmscorerundown>

Thought I would experiment and create a Twitter account, and see what happens. No mobile/cell phone so I "tweet" via the computer. I wonder how many serious film music fans & researchers use Twitter? And how frequently?

I used the various Twitter feeds on my computer last evening during the Obama/Romney debate. For example, I followed:

<https://twitter.com/howardfineman>

Anyway, you can't really write much with the limit of 140 characters! Good discipline, I suppose, engineered by the Twitter (less-is-more) Company!

talkingherrmann mailing list

Oct 18, 2012:

Talking Herrmann: 'Herrmannthology' (complete) on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=kDQEZlJh7p4>

It has come to my attention today a YouTube video titled "Herrmannthology" (complete)

It is a highly interesting live performance arranged in some surprising ways (though there are obvious limitations). Worth a look--and especially a listen!

<http://www.youtube.com/watch?v=kDQEZlJh7p4>

talkingherrmann mailing list

Talking Herrmann: 'Herrmannthology' (complete) on YouTube
Reply by: Bill Wrobel

I did a Google just now (yes, Google still exists despite the massive stock price drop today! :):

http://www.artoftimeensemble.com/performances_2012_13_WOTW.html

So apparently you can watch and hear Herrmannthology this Halloween season in Canada (Toronto, I believe)...

talkingherrmann mailing list

Talking Herrmann: 'Herrmannthology' (complete) on YouTube

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=os2ae9Ib21c&feature=channel&list=UL>

Forgot to include the EXCERPTS presentation that shows the players. I detect only about ten players there. Right?

<http://www.youtube.com/watch?v=os2ae9Ib21c&feature=channel&list=UL>

talkingherrmann mailing list

10-19-12:

Talking Herrmann: 'Herrmannthology' (complete) on YouTube

Reply by: Bill Wrobel

Actually there are ten people there but one of them is the conductor! And the percussionist, according to Dan Parr, was quite busy indeed playing the timp, vibraphone, xylophone, glock, snare drum, tambourine, susp cymbals, and had a steel plate in his back pocket when needed.

So they had nine players:

- flute (doubling alto flute/piccolo. even whistling!
- clarinet
- bass clarinet
- horn
- trumpet
- trombone
- percussionist
- piano (harp suggested instead but thumbed down!)
- contrabass

Due to budget restrictions, the inclusion of 2 violins, 2 violas, 2 celli were regrettably denied. So there were rather severe limitations in an otherwise admirable project like this one. I sorely felt the absence of the harp--quite a crucial component of many if not most of Herrmann's scores. The piano just does not cut it (although of course chords can be created on it). An exception was TDESS--but of course there in "Radar" the pianos were essentially soli performances. But the harp was essential in the ambiance of so

many Herrmann scores. When Herrmann was severely restricted (budget monster again!) in CRIME CLASSICS, he made sure he included the harp in most of the scores.

I want to go over the video a few more times but my initial impression is that the PSYCHO arrangement was the most interesting and effective one. The Ledge cue from North by Northwest{/} presented in the video starting at 10:09 is also effective in a restrained, laser-like or dove-tail precise instrumentation. I liked the "quieter" cues in the video far better than the cues meant for a large tutti orchestra because of the limited instrumentation here. In that regard I did not find the Ghost & Mrs. Muir as effective (it really needed strings!). However, soon after that the SISTERS was creative arrangement and I could sense Parr had fun with that one. The same applied with the seque to TWISTED NERVE.

Anyway he did the best he could with the limitations present, and it shows admirably. Next time, with a new project, he can get the harp! Maybe two of them! I'd go with a choice of ensembles for the next project--brass soli with timp/percussion (normally Herrmann used 3 trumpets, 3 horns, 3 Pos, timp); OR woodwinds with percussion & harp(s) that should include two or three clarinets with a bass clarinet; OR strings soli with harp and percussion if needed. The One-Size-Fits-All philosophy doesn't quite work with the great diversity of Herrmann scores, and whether meant for tutti or not.

talkingherrmann mailing list

10-20-12:

Talking Herrmann: 'Herrmannthology' (complete) on YouTube

Reply by: Bill Wrobel

quote: I'm not so sure "budget restraints" explain the absence of certain instruments.

Actually, Not Hitch, it was. Dan informed me of that via email a few days ago. He wanted around 15 players but the budget just wasn't there, he stated. Such is life these days--arts and education getting less & less than deserved.

Yes, I still stick with my assessment that the piano simply did not cut it except in certain Herrmann pieces (he utilized the piano quite sparingly indeed)--but overall the substitution of the piano in the creative arrangements in Parr's video is indeed commendable (I liked it's use in PSYCHO). But Herrmann overwhelmingly wanted the harp, and when he wanted something for his intended creative vision, he got it! If he wanted the piano instead all the time, he would've used it. The piano has a harsher sound and less appealing ambiance in terms of what Herrmann wanted (the same applied in like to the vibe). I would therefore say that the harp in such Herrmann projects/videos is a MUST-HAVE--no ifs, and, or buts. But beggers can't be choosers when the organization

you are appealing to (and who is paying the bills) says "No," unfortunately. Well, I would've paid it out of my own pocket then!

talkingherrmann mailing list

10-28-12

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

It is conceivable that the full score you see there is in Herrmann's handwriting but it's atypical Herrmann! Note that it is a "Concert" full score--not Herrmann's practice at all! He always transposes. Note that in the title-1st page he identifies the instruments initially and later some of the others--but he always uses "VC" for the celli (not the "C" here for celli), and "CB" for contrabasses--but not here. He also later titles the bassoon "Bs"--no, Herrmann uses the German "Fag." Note that in many of the pages I personally added the I, II, V, VC, CB because the instruments were not written down--again, unlike Herrmann's style. Normally Herrmann writes "sords" not "muted." Etc. etc. etc.

Maybe Herrmann added his top right signature after the fact (recording session) and added a few touches--but I don't know.

I'll have to double-check to see if there are other cases where someone orchestrated Herrmann's music....Probably not likely. Don't recall at the moment.

talkingherrmann mailing list

Thanksgiving, Thursday, November 22, 2012:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

This is the start of the Happy Holiday season (Thanksgiving to Christmas). To celebrate I have just uploaded and made public three segments of Herrmann's THE CHRISTMAS CAROL (CBS Shower of Stars television broadcast)--a rare treat of music indeed for Herrmann!

Part I:

<http://www.youtube.com/watch?v=8EGp4V3VFEw&feature=plcp>

Part II:

<http://www.youtube.com/watch?v=RamyLMhR-X8&feature=plcp>

Part III:

<http://www.youtube.com/watch?v=CdPOzNKVvIA&feature=plcp>

I meant to have all three Parts aligned in a row on top of the page grid but, for some reason, Part III is further down the list. I'll try to fix the misalignment.

talkingherrmann mailing list

Completed Monday, December 03, 2012 at 5:23 pm

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